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AUTHOR Galloway, Vicki; And Others
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ABSTRACT

One of the units developed as part of the "Around the World" exploratory language program in South Carolina, this unit on Japan aims to develop in students an awareness of Japanese culture through experiential language and cultural activities. The guide has the following components: (1) a list of general and special interest books, and films; (2) suggestions on room decor, which include brief discussions of and instructions on setting up displays of Japanese signs and symbols; (3) the language section, which includes guidelines for the teacher on Japanese pronunciation and structure, and the script of the dialogue and structure videotape; (4) historical and cultural information on Japan in the form of an introductory essay and suggested activities; (5) a detailed activity sheet on writing Japanese; (6) traditional and popular games in Japan; (7) Japanese crafts with activities on flower arranging, tray landscapes, and origami or the art of paper-folding; (8) an introduction to Japanese cooking; (9) discussion of Japanese music and the Japanese national anthem; and (10) five cultural component activities on the "Kamishibaya Man," the tea ceremony, Haiku, gestures and emotion, and money and hard work. (AMH)

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AROUND THE WORLD: JAPAN
An Exploratory Unit for Middle School Students

Developed By:

Dr. Vicki [illegible]lloway, State Consultant
Foreign Language and International Studies

Dr. Beverly Enwall, Chief Supervisor
Curriculum Section

M. Joel Taylor, Director
Office of General Education

In Cooperation with the Office of Instructional Television

Clyde H. Green, Director

Special Assistance by Mr. William Monahan
Foreign Language Consultant, Greenville County Schools

Dr. Ernest B. Carnes, Associate Superintendent
Division of Instruction

Dr. Charlie G. Williams, Superintendent
South Carolina State Department of Education

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RESOURCE BOOKS TO ENRICH THIS UNIT

General Books:

The Chrysanthemum and The Sword by Ruth Benedict (New York: Houghton Mifflin, 1946).

Japan: Patterns of Continuity by Fosco Maraini (Hanish Hamilton, Ltd.: London, 1972). A very readable source book.

The Japanese Influence in America by Clay Lancaster (Walter H. Rawls, New York, 1963). A picture book of art and architecture.

2000 Years of Japanese Art by Yukio Oashiro (Harry N. Abrams, Inc., New York). A generously illustrated book covering art and craft of many dynasties.

Japan. A well-illustrated book from the Time-Life series.

Kyoto by Edwin Bayrd (Newsweek, New York, 1974). Beautifully illustrated; text suitable for teachers rather than students.

Special Interest Books:

Japanese Rainmaking and Other Folk Practices by Geoffrey Bownas (George Allen and Unwin, Ltd., 1963). An excellent source for customs and festivals.

Japanese Costume and the Makers of Its Elegant Tradition by H. B. Minnish and Shojiro Nomura (Charles E. Tuttle Company, Vermont and Japan, 1963).

Anthology of Modern Japanese Poetry by Edith Marcombe Shiffert and Yuki Sawa (Charles E. Tuttle Company, Vermont and Tokyo, 1972). Good source of poetry expressing Japanese attitudes; includes haiku.

Bonsai with American Trees by Masakuni Kawasumi (Harper and Row, 1975). A well-illustrated book (b & w photos) explaining the art and how to do it.

Bonsai, Saikei and Bonkei: Japanese Dwarf Trees and Tray Landscapes by Robert Lee Behme (William Morrow and Company, Inc., 1969). A more extensive, copiously illustrated (photos both color and b & w) treatment; although relatively very little about tray landscapes, it does explain them which most books do not.

Early Japan by Jonathan Norton Leonard (Time-Life Books, New York, 1968). Illustrations by photo of Japan and Japanese tapestries. Text has a readable "topic" organization that would adapt well to short assignments based on special student interest.

The Book of Sumo: Sport, Spectacle and Ritual by Doug Kenrick (Walker and Company, New York, 1969). All you want to know about the art of Japanese wrestling--its history, its training, its heroes and how to do it. Large middle section of b & w photos.

The Way of Karate by George E. Mattson (Wehman Brothers, Publishers: 158 Main Street, Hackensack, New Jersey, 1963). Extensively illustrated; a how-to book that uses step by step b & w photos.

Vital Karate by Masutatsu Oyama (Japan Publications Trading Company, San Francisco, 1967). A self-study manual in paperback based largely on photographs.

Japanese Homes and their Surroundings by Edward S. Morse. (New York: Dover Publication, Inc.) 1961.

The Samurai: A Military History by S. R. Turnbull (MacMillan Publishing Company, New York, 1977). Illustrated by photos of artifacts and tapestries. The text is mature and extensive but very readable.

The Master's Book of Ikebana by John March-Penney (The Two Continents Publishing Group, 1976). Extremely well illustrated complete how-to. The text is comprehensive but not at all difficult to read.

The Master's Book of Ikebana by Sen'ei Ikenobo, Houn Ohara, and Sofu Teshigchara (New York Graphic Society Ltd., Greenwich, Connecticut, 1966). Same title as above, but a different book, different authors. This is very large, beautifully illustrated book that includes the history of Ikebana and the many different styles of flower arranging. Text is not recommended for student reading.

Things Japanese by Basil Hall Chamberlain (London: John Murray, 1905).

The Noh Drama by Nippon Gakujutsu Shinkokai (Vermont: Charles E. Tuttle Company, 1955)

The Kabuki Theatre by Earle Ernst (London: Oxford University Press, 1956).

The Puppet Theatre of Japan by A. C. Scott (Vermont: Charles E. Tuttle Company, 1963).

Consulate-General of Japan
Suite 607
400 Colony Square Building
1201 Peachtree Street, N.E.
Atlanta, Georgia 30361

The consulate has a number of small illustrated pamphlets on a variety of special interest topics. It also has a wide selection of excellent color films available for only the price of return mail and insured mail rate.

CHILDREN'S SONGS OF JAPAN	28 minutes
THE ARCHITECTURE IN JAPAN	20
FOLK SONGS OF JAPAN	29
LIVING ARTS OF JAPAN	29
CHILDREN AT PLAY	20
GARDENS OF JAPAN	22
KABUKI: CLASSIC THEATER OF JAPAN	30
THE CULINARY ART OF JAPAN	29
ORIGAMI: THE FOLDING PAPER OF JAPAN	15
NOH DRAMA	30
BUNRAKU: PUPPET THEATER OF JAPAN	29
RICE AND AGRICULTURAL DEVELOPMENT	30
SCHOOLING FOR PROGRESS	20
NATURE'S BOUNTY: FLOWERS FOR THE JAPANESE	30
THE LANGUAGE OF JAPAN	19
LIFE FROM THE SEA	26
NEW TASKS FOR JAPAN	23
SPORTS IN JAPAN	23
JAPAN 1970	27
OVERSEAS TRAINEES IN JAPAN	27
THE IMPERIAL FAMILY OF JAPAN	27
AN INVITATION TO TRADITIONAL MUSIC	25
WOMEN OF MODERN JAPAN	27
TOWARD A NEW TOMORROW: LAND DEVELOPMENT TODAY	37
MT. FUJI: BEAUTY OF A CLASSIC SYMBOL	35
TOURING JAPAN	37
KAGUYA HIME: THE PRINCESS OF THE MOON	18
RIVERS AND THE JAPANESE PEOPLE	27
THE ART AND MEANING OF IKEBANA	27
FOUR SEASONS OF CHILDREN	25
THE BOY AND A CRANE	27
CHILDREN IN TOWNS AND VILLAGES	28
WELFARE FOR THE PEOPLE: SEARCH FOR HARMONY IN LIVING	27
TRADITIONAL HANDICRAFTS IN MODERN LIVING	27

NOTE: Longer films on very specialized subjects are probably too detailed for younger audiences.

(Films con't.)

Films available from the South Carolina State Audio-Visual Library:

08145 MOONBEAM PRINCESS 18 min.
A Japanese fairy tale for elementary and middle school (not 11-12); can serve as basis for discussion not only for folktales but "good" and "beautiful" in Japanese culture.

08142 CLEVER HIKO ICHI 12 min.
Three-dimensional puppetry tells a very humorous Japanese folktale that had several underlying value assumptions.

08155 JAPAN: A NATION OF GROWING CITIES 17 min.
A 1967 film that covers a good span of topics about the modernizing of Japan. Suitable for middle school as well as high school.

08156 JUDOKA 18 min.
A black and white film made in 1966, this gives a very personal view of Japan and the world of the martial arts, as told by a young man who is the only westerner to be taught by the master Kimura. Good cultural comparisons as well as an inside view to martial arts.

01024 JAPANESE HANDICRAFTS 11 min.
A simpler, less detailed view of this topic than the films available from the Consulate, suitable for early grades up through 10.

12845 THE GODS OF JAPAN 26 min.
An excellent overview of religion in Japan; narration may be a little advanced for younger grades; unusual views and aspects of the subject.

08133 TWO FACTORIES: JAPANESE AND AMERICAN 22 min.
An unusual, provocative comparison of two systems of labor/management, this film, made in 1974, shows not only the factories but career values and the contrast of Japanese group loyalty with the more individualistic American system.

06824 DISCOVERING THE MUSIC OF JAPAN 20 min.
Reviews the tradition and the composers of Japanese music. Explains the three major Japanese instruments-- the koto, the shamisen, and the shakuhaihi. Shows traditional Japanese dances and songs being performed with the accompaniment of these three instruments.

06309 JAPANESE BOY: THE STORY OF TARO 19 min.
Pictures Taro at school, at play, and at home. Depicts his friendship with Nuriyaki, a college student who boards at his home. Offers many insights into the Japanese character as Taro reacts to his friend's going away to a university in Tokyo and later sending him a watch as a gift.

07719 KARATE: ART OR SPORT 20 min.
Six black belts demonstrate body discipline, mental concentration, choreographed exercises and regulated breathing necessary for maximum coordination and harmony between mink and body to achieve maximum physical powers.

02034 KOROCHAN: THE LITTLE BEAR (folktale) 11 min.
Presents the Japanese story of a fun-loving, disobedient baby bear named Korochan.

06131 ORIENTAL BRUSHWORK 16 min.
Uses a variety of oriental paintings from the Freer Gallery of Art in Washington, D.C., to depict the characteristics of oriental art and shows a Chinese and a Japanese artist demonstrating oriental brushwork.

00275 ORIGAMI 9 min.
By showing odd and attractive animals and birds being made by children and adults, it provides incentive for viewers.

00759 THE STONECUTTER 6 min.
A series of dramatic transformations brings to life this ancient Japanese tale of envy and greed. Modern and highly chromatic images are combined with traditional Japanese forms, while authentic Japanese music provides the background.

07390 TOKYO INDUSTRIAL WORKER 17 min.
Metropolitan Tokyo is a sprawling urban center of 20 million people with streamlined office buildings, efficient assembly lines, bumper-to-bumper traffic, and smog.

01022 ROLLING RICE BALL 11 min.
Animated 3-dimension Japanese folktale; ties in with attitude discussion on nature, greed, hard work and kindness as components of happiness.

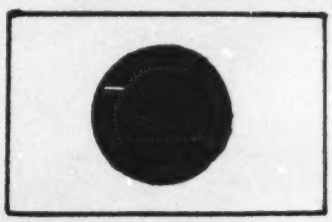
ROOM DECOR

Signs and Symbols

The Japanese flag is called the Hinomaru, or Flag of the Rising Sun. Although it is a simple white flat with a red sun in the center, it must meet very specific proportions:

width to height proportion:	10:7
diameter of sun:	3/4 that of width measurement
center of sun:	set at 1/100 of measurement of height closer to pole-edge of flag

In Japan, the flagstaff itself is often made of bamboo and painted black every few inches, with a golden ball on the top.



Teacher's desk and PA speaker: Your last name with the suffix: -san (set off by hyphen) Same for principal.

However, for this unit you might like to use, either at your desk or on the loudspeaker, the traditional symbols of the emperor: the mirror, the jewel and the sword.

hidari e
"to the left" 左へ

migi e
"to the right" 右へ

Hairu bekarazu
"no admittance" 入るべからず。

Tomare!
"Stop!" 止まれ

Kiken!
"Danger!" 危険

Tabako gonryo kudasai
"No smoking please"
煙草御遠りよ下さい。

kocho
"School principal" 校長

kootoogakkoo
"high school" 高等学校

Amega huru.
"It's raining" 雨が降る。

hi
"sun" 日

hubuki
"snow storm" 雪吹

Hidoi kiri
"very foggy" ひどい霧

入口

Iriguchi
"Entrance"

出口

Deguchi
"Exit"

バスの停留所

Basu no teiryujo
"Bus Stop"

Nippon e yoku irashaimashita!
"Welcome to Japan!"

日本へ良く行らっしゃいました

DAYS OF THE WEEK (Monday - Friday)

getsuyobi
kayobi
suiyobi
mokuyobi
kinyobi

Saturday: doyobi
Sunday: nichiyobi

JAPANESE NATIONAL HOLIDAYS

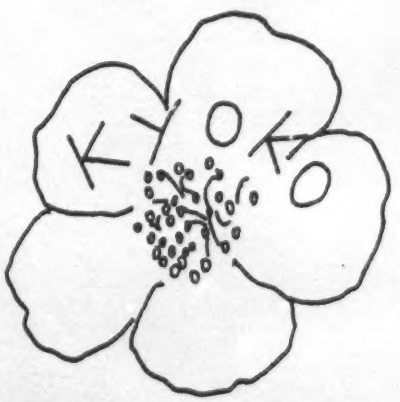
January 1	New Year's Day
January 15	Adults' Day
February 11	Commemoration of the Founding of the Nation
March 21	Vernal Equinox Day
April 29	Emperor's Birthday
May 3	Constitution Day
May 5	Children's Day
September 15	Respect for the Aged Day
September 24	Autumnal Equinox Day
October 10	Health-Sports Day
November 3	Culture Day
November 23	Labor Thanksgiving Day

JAPANESE FIRST NAMES

Boys	Girls
Ichiro	Kyoko
Jiro	Sachiko
Saburo	Kazuko
Yasuo	Michiko
Yuiiro	Nobuko
Koji	Reiko
Kenji	Yukiko
Satoshi	Hanako

Suggested Name Tags:

A cherry blossom



Toru	Tomiko
Haruo	Haruyo
Yoshio	Ryoko
Hideo	Katsuko
Hiroshi	Yoshiko
Taro	Hideko
Yukio	Noriko

(Remember, each vowel = 1 syllable,
pronounce "i" like "ee" as in need,
a = ah; o = oh; u = oo, as in loose.)

1 yen = about .3¢

SUGGESTIONS FOR ROOM DECOR

You will want the classroom to reflect as much as possible the Japanese principles of aesthetics.

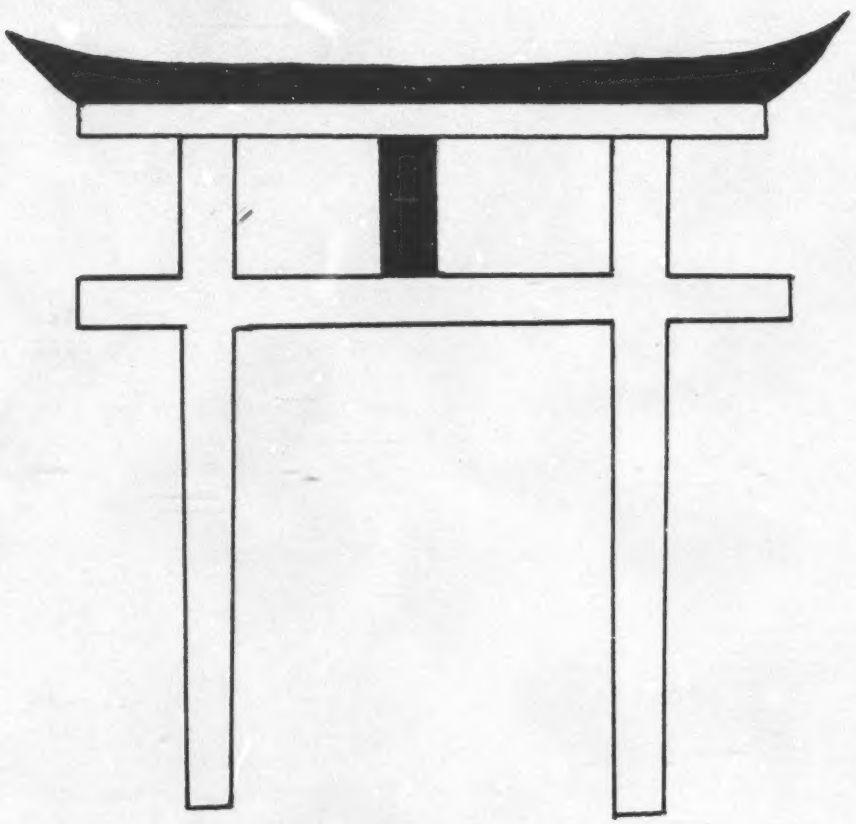
In Japan, houses are decorated with great simplicity, in keeping with the Japanese desire for discipline, order and perfection. In a Japanese house you would not find a TV and an upholstered sofa and chairs. You would find, rather, flat cushions, low tables and "tatami" mats on the floor.

In every Japanese house there is a "Tokonoma" -- a special corner where a few beautiful things are displayed. Upon entering a Japanese house, one always removes his shoes.

Japan is small and crowded. One way the Japanese have solved the problem of crowded conditions is by being polite to each other. Japanese are thus known for their hospitality and manners.

THE TORII

A love of nature is basic in Japanese culture. Shinto, the native Japanese religion, deifies all types of natural objects, and mountains have a special importance. But shrines may be set up for waterfalls, unusual rock formations, trees, and even at times for some animals (foxes, pigeons, etc.). The torii at every Shinto shrine divides the secular world from the sacred world -- that is, the spot of the shrine itself, and nearby every such shrine must be a stream or basin of water where worshippers may purify themselves. Shinto shrines are very simple. The religion of Buddhism, imported hundreds of years ago from China -- where it had been imported from India -- teaches that all natural things have a spirit (not a soul, however!). "Flowers are our friends in sorrow and in joy." Shingon Buddhism teaches that man is one with the universe, and all forms of Buddhism believe in rebirth. It is the Buddhist temples that are very elaborate, with two-story red gates, two scowling statues to guard them, and golden altars.



TEACHER'S LANGUAGE SHEET

Pronunciation

a = a in car
e = e in ten
i = ee in beet
o = o in gone (lips somewhat more rounded)
u = u in put (lips more flattened)

Syllables in a weak position, especially i and u, tend to weaken: otoko hito = "otokoshto". A bar over the vowel, or the double vowel indicates a longer vowel with some value.

g and n: like English "n" and "g" of go, but in some positions these two take on an -ng value as in "sing": g: when anyplace except first in word; also in the particle ga
n: when at the end of a word or a syllable

h pronounced with a strong hissing sound; to English ear often sounds like "sh".

f is more of a bilabial, that is, pronounced with lips together as for a "b"

r is not unlike the Spanish single flap (but not trilled) r; pronounce an English r but keep tongue from touching roof of mouth.

l does not exist; note English borrowing of "lemon": remon

Generally speaking, Japanese does not use heavy stress; some syllables tend to be hurried over but there are no strong stress patterns. Intonation is much less varied than in English. The effect is a relatively even, staccato pattern.

Structure: Some Very Basic Guidelines to Simple Speech

Basic sentence pattern: subject + ga; object + o; verb.

There are no genders in Japanese: ushi = bull or cow
-san (an honorific attached to last name) is used for men and women

There are no singulars or plurals, definite or indefinite articles in Japanese: mizumi = a lake, the lake, any lakes, the lakes, lakes

hon = a book, any books, the book, the books, books

There are no persons reflected in the verb itself, and usually the personal pronoun is not used either; the meaning is deduced from the context.

However, the verb ending shows one of the two tenses:

hanasu = speak(s), non-past
hanashita = spoke, past

the verb ending shows positive or negative:

hanasu = speak(s)
hanasanai = do(es) not speak

the verb ending also has a familiar: hanasu = speaks, familiar
and a polite form: hanashimasu = speaks, formal

(women more frequently use the formal)

Adjectives also show non-past or past tense: Samui. It is cold.
Samukatta. It was cold.

NOTE: There are various "styles" or "levels" of Japanese speech; the one used here is the "desu-masu" style. There is a plain or coarse style, much less polite, and a polite style, appropriate to address superiors. Japanese society is more "class" oriented than the U.S. and these distinctions are important.

Japanese does have a system of particles to help orient the listener. In addition to attached particles, such as katta to show past tense in adjectives, the masu verb to show formality in verb forms, and those particles to show negatives (and several other verb forms -- gerunds, passive, etc.), there are these common particles:

ga or wa:	these follow the subject of the sentence
o	this follows the object (direct) of the sentence
ka	this ends the sentence (follows the verb) to indicate a question
e	follows the noun of place, meaning "to", "into", "onto".

The complexities of the Japanese language defy easy categorizing, and most experts agree that a basic speaking knowledge is best gained through whole-phrase imitation (as opposed to a structural approach) unless one is taking up a thorough, serious study of the language.

The Japanese language is unrelated to other languages (although some structural similarities with Korean have been noted by experts), so it forms a separate branch on the language tree. From time to time a scholarly attempt is made to trace some relationship to another language; a more recent attempt suggested a linkage to Basque, the other "no-relatives-at-all" language.

Japanese does have some affiliation to Chinese because, back in the 5th century AD, it borrowed the Chinese writing system, and with it, a large number of Chinese words, just as English long ago borrowed for itself a number of words from the Normans. And today, just as the Norman/Latin root word is considered "tonier" than the Anglo-Saxon, e.g., fiance vs. boyfriend, terminate vs. end, the Chinese word is considered fancier and more erudite than the Japanese equivalent, if both exist.

There are several dialects in Japan, and not all mutually understandable, but the Tokyo dialect is considered standard and is understood and spoken by almost everyone.

Here are some good examples in Japanese of how a language provides words for things that are special or important to the people speaking that language:

hanami - "cherry blossom viewing"

Kamidana - Shinto household altar

butudan - Buddhist household altar

tera - Buddhist temple

torii - gateway to Shinto shrine

Students might be asked to find out exactly what is a <u>geisha</u>? a <u>Samurai</u>?

And in case you're still wondering about the possibility of translating Japanese, these might cause you to reconsider:

Samui desu watakushi wa. It is cold the subject being me. (I'm cold).

O ki no doku desu. To you honorable spirit poison this is. (an expression of regret)

From your honorable eyeball tomorrow I hang. (A very formal way of saying "until tomorrow")

A few Japanese words have passed into English:

the names of the martial arts: judo, kendo, karate, sumo

words from the Japanese arts: kabuki, geisha, ikebana

other common expressions: tempura, suki-yaki, sayonara, kimono, kamikaze, hara-kari, banzai

Also of Japanese origin are:

typhoon	tai fu
tycoon	tai kun ("great prince")

By one professional estimation, as many as 10,000 words of foreign origin have invaded the Japanese language (generally English or French). These borrowings have undergone some adaptation. Have students guess the English original from the following borrowings:

nairon	(nylon)	firumu	(film)
taipuraita	(typewriter)	pisutoru	(pistol)
kabureta	(carburetor)	teipu rekoda	(tape recorder)
gasorin	(gasoline)*	rajio	(radio)
tenisu	(tennis)	sutereo	(stereo unit)
pi-aru	(P.R.)	nekutai	(necktie)
sutokinzu	(stockings)		

* Sometimes unrelated foreign words sound so alike when transposed into Japanese that confusion can result. The Japanese versions of gasoline and Kathleen, for example, are very similar.

VIDEO TAPESCRIPT

Here is Mr. Koji Yoda. Konnichi wa, Yoda-san. (Good day, Mr. Yoda.)

Konnichi wa.

Repeat after Mr. Yoda. Konnichi wa.
Konnichi wa.

Sayonara (Good-bye)
Sayonara

Now, if you're in the Tokyo Hilton and you meet Mr. Yoda in the lobby, you'll know what to say: Konnichi wa.

Some of the first words that any Japanese learns are the words for his family Mr. Yoda will help you name the members of your family.

Otosama	(father)	(To practice later, use question,)
Okasama	(mother)	(Dare desu ka? "Who is this?")
Ototo	(younger brother)	
Imoto	(younger sister)	

See if you can guess what these next phrases mean.

Listen to what happens when you bump into someone. He says "ouch", you say you're sorry.

Itai.
Gomen nasai.

(Telephone bell rings)
Moshi moshi. Moshi moshi.

To practice later, one student answers and the student calling asks, "students name desu ka? - Is that students name?)

Here's something to say when something wonderful happens to you, like some man stopping you to hand you a million yen.

Subarashii. Subarashii. (wonderful) (to practice, contrast with "dreadful: sugoi. Elicit either one word or the other through pictures suggesting events: someone stole your bicycle; you got all A's, you lost the election, etc. To this you might wish then to add, in pairs or singly, similar contrasting reaction phrases from list following this script)

NOTE: For this next section, if you do not have the TV tape, you will need to have visuals on hand (or draw them quickly on the board) for man/woman
good/bad
pretty/ugly

otoko no hito onna no hito (the Japanese "h" gives a sh sound) man/woman Kireina onna. Kireina Onno desu ka? Hai. Kirei desu ka? Ie.' Minikui Desu!
(pretty woman. A pretty woman? Yes. Is this one pretty? No!
(She's) ugly!

Otoko no hito (in TV script only add inu for dog pictured).
yoi (Yoi inu for "good dog").
yoi otoko no hito. (good man)
yoi otoko no hito.

warui hito (a bad man).
What do you do when a warui hito attacks you?
Dareka tasukete. Dareka tasukete. Dareka tasukete. (Help!)

Here we have students, gakusei. Learn to say, I am a student

Watakushi was gakusei desu. (I am a student.)
Watakushi was kyoju desu. (I am a professor.)
Anata wa gakusei desu. (You are student.)
Plural: Anatatachi wa gakusei desu. (You are students.)
Mr. Yoda is the professor. Now he is going to ask you to give him a book.
Hon o, kudasai. . . . Arigato. (Book please. . . . Thank you.)

Now Mr. Yoda is going to eat at a restaurant. Listen to the basic things that need to be said.
Onaka ga suita. Kondate o misete, kudasai. Arigato.
(Show me the menu, please.)
Do itashimashite. (You're welcome.)
Kanjo o kudasai. . . . arigato. Sayonara. (Bill please.)
Sayonara.

Ai: Watakushi wa anata wo aishitemasu. Love: I love you.
Watakushi wa anata ga daikirai desu. I hate you.

Mr. Yoda has many friends, many tomodachi, good friends, yoi tomodachi. But not everyone is your good friend. Some people you consider "idiots".
Bakayaro. Bakayaro. (Idiot!)

Count to 5. Ichi ni san shi go

Mr. Yoda is going to negotiate a small purchase. Listen.
Ikura? (How much?)
San yen. (Three yen.)
Takai! ichi yen. (Expensive! One yen.)
Iie. Ni? (No. Two?)
Hai yoides. (I'll take it.)
Arigato.
Sayonara.

Now count on up to ten.

ichi ni san shi go roku shichi hachi ku ju

I hope you enjoy your study of Japan. Sayonara.

Other expressions to learn while studying this unit:

Beikoku. Riceland-United States
Nippon. Japan
Dame. No good.
Saiwai! Good luck!
Tadashii! That's right! Good!
Soredake. That's all.
Goenryo naku. Don't stand on ceremony. Go right ahead.
Hai. Yes, that's right
Hoo? oh, really?
Gosinpai naku. Don't worry.
Goyukkuri. Take it easy.
I i. Never mind, OK.
Ike masen ne e. That's too bad.
Ikenai. Absolutely not. That won't do.

Fuku wa uchi! oni wa soto! In with luck, out with the devil. (New Year's Day saying)
Ikaga desu ka? OR O genki desu ka? (How are you? Jobu desu! (Fine.)
To iu to? What do you mean by that?
Kamawanai.
Ma'a. Good grief.
Zu ibun. Really! (And how.)
N. Yeah.
Odaiji ni. Take care of yourself.
Oide. Come. Go. Stay. (Whatever fits the occasion.)
Okamai naku. Don't bother.
Tonde mo nai! Heavens no!
Gomen Kudasai. Excuse me: for interrupting.
Gomen nasai. Excuse me: for (bumping into you).
Osoreirimasu. I'm sorry.
Sekata ga nai. No way! Nothing doing.

Soo desu. That's right.
Sore wa sore wa. Oh, my goodness.
Tadaima. Hello, I'm back.
Syoo ga nai. Nothing can be done.
Tyotto. Hey there.

The following dialogues may be used for reenactments of meeting someone on the street and being introduced to someone.

Konnichi wa.	Good day.
Konnichi wa. O-genki desu ka?	Good day. How are you?
Ee. O kage sama de. Anata wa?	Fine. And you?
Genki desu.	Fine.
Sayonara.	Good-bye.
Sayonara.	Good-bye.

Kochira wa Yoda-san desu. Kochira wa Monahan-san desu. (Substitute names of students for Yoda and Monahan.)
Hajimemashite dozo yoroshidu.
Hajimemashita dozo yoroshiku. Pleased to meet you.

Structural Formulae

Soko e ikimasu ka? Where are we/you going? (Also, where is he/she going?)
..... + e. I/we are going to the _____.

Possible answers:

ginkoo	bank	(Point out "English" borrowings.)
resutoran	restaurant	
sukiya	teahouse	
tenisu koto	tennis courts	
hoteru	hotel	
ryokan	Japanese-style inn	
byoin	hospital	
sukirifuto	ski lift	
mise	store	
eegakan	movies	

Nani ka hoshii desu ka? What do you want?
.....ga hoshii, kudasai. I want (a) _____, please.

Possible answers:

kane	money
huku	clothes
terebi	TV
meshi	meal (also cooked rice)
ocha	tea

kanjo	bill
tomodachi	friend(s)
otsumami	appetizer plate
jitensha	bicycle
jyunsa	policeman
isha	doctor
heya	room (hotel

If you wish, you can make cards combining obvious pairs from the two drills above--pairs that combine something you want with a place it can be found. Let students choose appropriate pair (you can color code them if you wish, or jog the memory with some small symbolic drawing) and let them participate in the following longer exchange:

Nani ka hoshii desu ka?
..... ga hoshii, kudasai.
Desu wa doko ni armisu ka?
No naka ni..... desu.

Naniro desu ka?	What color is this?
.....	It's .....

Possible answers:	kuro	black
	ao	blue
	chairo	brown
	midori-iro	green
	aka	red
	kiiro	yellow
	murasaki-iro	purple
	shiro	white

Introductory Essay

JAPAN

The country called Japan is made up of four islands. Altogether they are about as big as North Carolina, South Carolina and Georgia put together, adding in a small piece of Florida, but there are over 8 times as many people. To get to Japan you can go by boat or plane. If you flew there from New York, you would take the polar route up over the top of the world and reach Japan after about 17 hours of flying. If you left on Saturday, it would be Sunday when you arrived in Japan. If you had gone first to San Francisco, you would then fly directly to Tokyo in about 10 hours. If you look at a globe and trace a line around it from Tokyo, you will find that San Francisco is very close to that line and so is the northern part of South Carolina. Like California and South Carolina, Japan has many miles of coastline. But there is much more snow in Japan.

Mt. Fuji
Mountain and poppy fields
aerial view of Tokyo #1
aerial view of Tokyo #2
terraced fields on coast
huts in snow on coast
men in snow
ice trees
nuclear plant

Japan has become one of the most powerful nations in the world. Like the United States, Japan has nuclear power plants, heavy industry, supermarkets, baseball games, and pollution. Like the United States, Japan advertises and sells her products throughout the world, and invests money in factories they build in foreign countries, including South Carolina.

supermarkets
baseball team
pollution in city
Seiko watches
Toyota car ad

Like us, the Japanese have favorite movie stars and recording stars like Ado Mizumori who acts, sings, dances, draws cartoons, and also has certificates in the tea ceremony and flower arranging. The Japanese enjoy rock singers and Japanese versions of musicals like Jesus Christ Superstar.

scene from movie
Ado Mizumori

From "Superstar"
TV shots

	They make movies with stars you can read about in Japanese movie magazines. Students cheer for their teams; housewives attend meetings about consumer awareness, and Japanese engineers develop better means of mass transportation to relieve the commuting traffic problems. Like our life, life in Japan is changing rapidly. Japan also has a generation gap.
students in bleachers luncheon meeting aerial view of train in city small "but" vehicle	
stone lanterns swans	But Japan is also different in many ways. As you study about the four islands called Japan you will learn about some of these differences. In the United States in any crowd you see many different types of faces; in Japan, you see mostly Oriental faces. In the streets, most Japanese wear clothes very much like ours, but at home and for relaxation they prefer the traditional Japanese dress. Much of their food is different, and so are their houses, and traditional children's toys.
racers Japanese Sea Scouts Japanese supermarket clothing racks in Japan girls in kimonos squid and Tempura box suburbs single house dolls	
temple over water temple interior Kabuki actors	Japanese call their churches temples and they too are different, as are the Shinto and Buddhist religions that most Japanese practice. The Japanese idea of good theater is very different from most serious Broadway plays and the flowers sent to Broadway stars are not at all the Japanese idea of a good flower arrangement.
flower arrangement	
wrestlers	In the United States we have decided we like the Japanese idea of a good fight.
bird fighters woman painting lacquer garden	The Japanese have some different ideas about what is beautiful, what is worth taking time to do, and what makes a person happy in life.
Japanese writing	And the Japanese think about all these things and talk about them in a language that looks very much like Chinese but is actually so different from any language that it seems to have no real relatives at all. You can surprise and amaze your friends if you know a few phrases of this difficult language.
	(End of TV narration; language lesson follows on tape.)

Things you might like to discuss with students:
Many of them will have studied Japan at some time or other. These questions are suggested as means of their pooling information that they have acquired and as a starting point for their understanding some of the similarities and differences between Japan and the United States.

What are "traditional Japanese clothes"?
What is the most common crop and food in Japan?
How many islands make up Japan? About how much land is that?
Is Japan more populated than South Carolina? Very much more?
You have a flight leaving New York at 2 p.m. on Friday. When might you expect to get to Tokyo? What would New York time be? Tokyo time?
Is Japan what we could call a "modern" country Why? What does it have that is modern?
What does Japan have that is not modern? Would you expect to find buildings in Japan that are much older than anything you might find in South Carolina?
What are the two most important religions in Japan? Why would you say that they build their temples differently than we do our churches?
What are some of the products we import from Japan? How do they compare to United States products?
What do you think of as "different: or "typically Japanese"?
Is there good skiing in Japan? If yama means "mountain," explain the name Fujiyama.
What are some of the styles of Japanese fighting that are popular today in the United States?
From just looking at Japanese flower arrangements and Japanese gardens, how might you guess that their idea of "beautiful" is different from ours? (Compare Brookgreen gardens with slide, the traditional congratulatory florist baskets and flower arranging slide.)
Do you personally find the Japanese idea of beauty appealing?

MAP OF JAPAN

Materials: Large map of Japan, small outline maps with the four islands numbered, crayons and felt-tip pens.

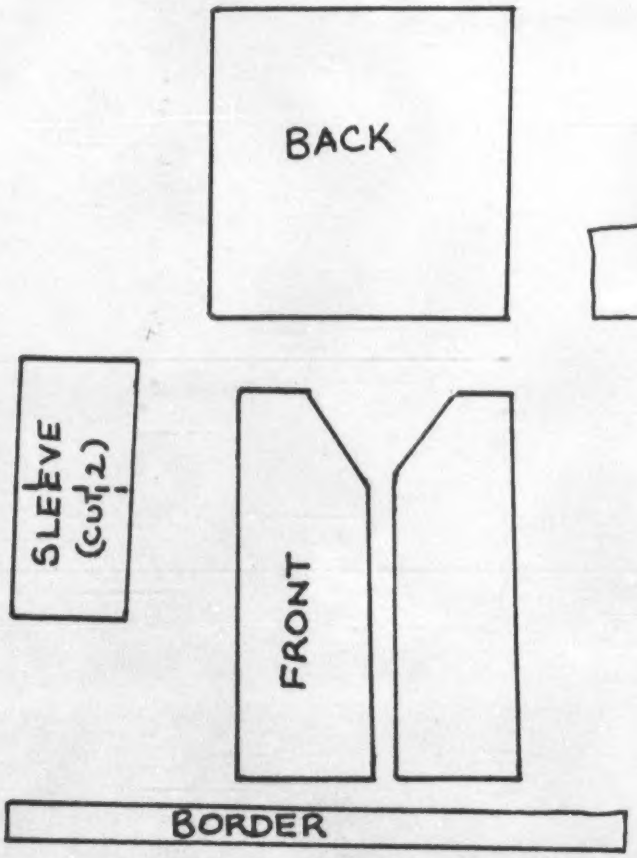
Directions: Use the large map to identify the four principal Japanese islands: Hokkaido, Honshu, Shikoku, Kyushu. Write the name of each island by the appropriate number on your map.

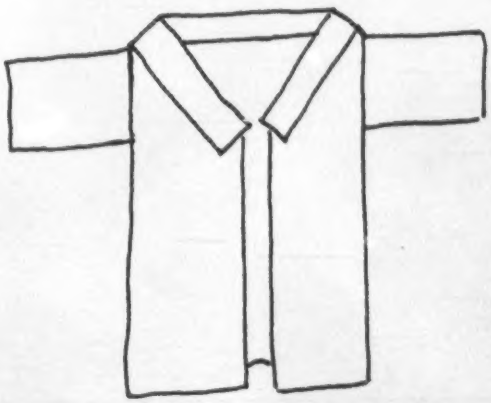
Now locate the following cities on the large map, put a dot on your own map and write the name of each city after it: Tokyo, Nagasaki, Hiroshima, Sapporo, Kyoto.

TRADITIONAL DRESS

Materials: Large sheets of different colored paper or rolls of brown wrapping paper, a child-sized pattern for a kimono (see below), scissors, stapler, crayons, felt-tip pens, paste.

Directions: Have students make a kimono by cutting pieces according to the pattern. Then staple the back to the front at the shoulders and sleeves as shown. Paste the border on the neck as shown.





WRITING JAPANESE

Activity Sheet

Introduction:

A student in school in Japan does not learn abc's; he learns to draw pictograms, that is, representations of abstract picture drawings that represent words.

There are 2 whole sets of symbols each with 48 ideographs that must be learned and may stand alone or be combined. Also, over 1500 years ago the Japanese added in thousands of Chinese pictograms, and these had one sound which became the name of the sound, and another which was the Japanese word it represented:

The character kei; it is pronounced kata (also gata)

Derivatives use both syllables, depending: mokei model
(We use many letters to make up words; kigata small size
Japanese consider one sign-one word, a-gata large size
and make up more by combining two
together, sometimes three and once
in a while four.)

And one syllable, like KO can have several different symbols. The result of all this was very awkward and hard to learn for children starting out in schools,--over 1850 separate symbols, plus all proper names. As a result, the Japanese Ministry of Education declared 881 as basic, and made a list of which ones would be learned in each grade from first grade to sixth.

If parents chose a name for a new baby that was not one of the official list of symbols, the child could not be registered. For a while, a great many unregistered children were growing up in Japan, until the Ministry added 92 additional symbols to the official list of 1850 signs.

Japanese write from top to bottom and begin on the right side of the page.

11	6	1	(word)
12	7	2	(word)
13	8	3	(word)
14	9	4	(word)
15	10	5	(word)
etc.			

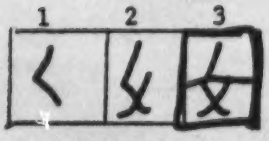
Japanese base their thinking about a symbol on the number of strokes it takes to draw it properly. To look up a word, count the strokes, then look up under two-stroke words, three-stroke words, four-strokes, etc.

The strokes are drawn in a special order.

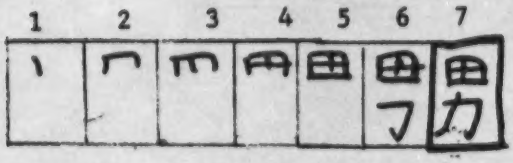
Horizontal line first Then vertical	or	Center line first Then mark on the left Then mark on the right
Left-swinging curves first Right-swinging curve next		Long line drawn straight through entire character comes last.

Try writing some of the characters with pencil. Once you get some you like, go over them with a brush and black paint.

HITO person

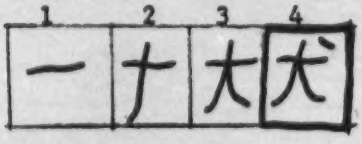


ONNA onna hito: woman



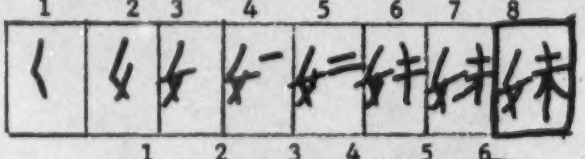
OTOKO otoko hito: man

EN yen

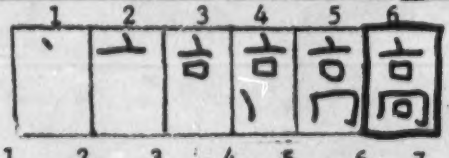


INU dog

OTOTO younger brother



IMOTO younger sister



TAKAI high

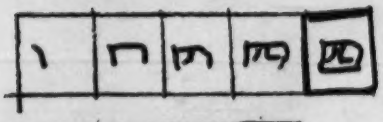
WATAKUSHI I

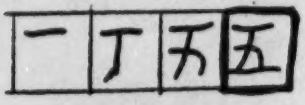
Writing Japanese numbers: all are drawn with lines by left-to-right stroke, then top to bottom.

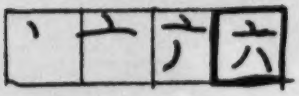
一 ICHI

二 NI

三 SAN

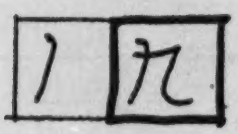
 SHI

 GO

 ROKU

七 SHICHI

八 HACHI

 KU

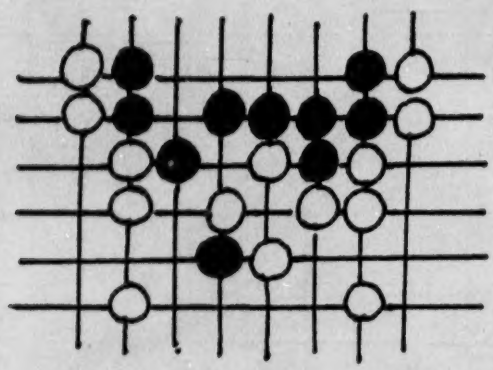
十 JU

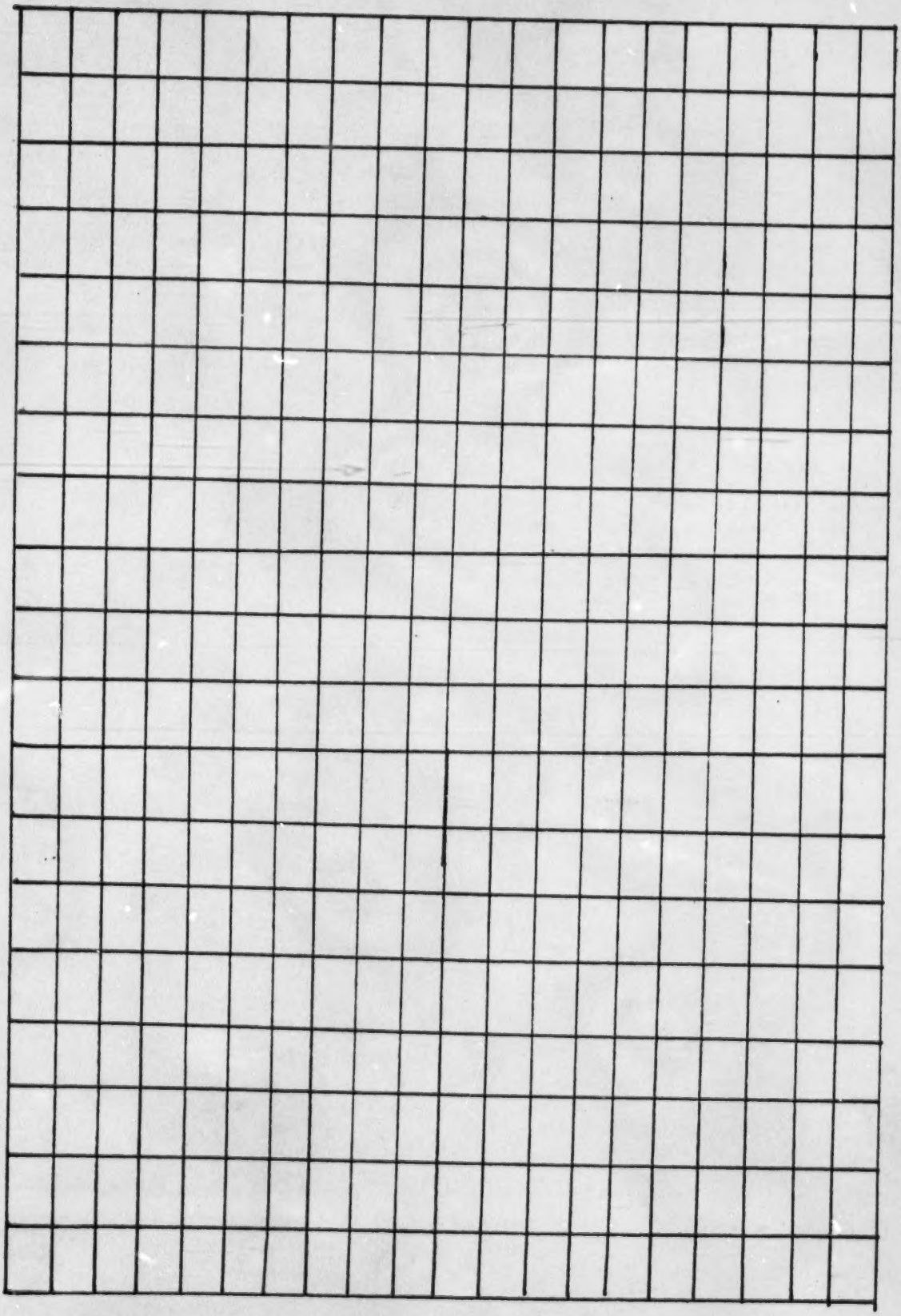
An example of the complexity of the combining Chinese characters into Japanese: the above numbers have the Chinese "name" for each sound. However, the same symbols have another name series which is used for certain kinds of counting: hitotsu, futatsu, mittsu, yotsu, itsutsu, mettsu, nanatsu, yattsu, kokonotsu, to.

GO: THE NATIONAL GAME OF JAPAN

"Go", the national game of Japan for hundreds of years, was originally learned from the Chinese. The playing area, a wooden board that contains 361 small squares, is called a goban. The playing surface is criss-crossed with 19 black lines running parallel with each edge. Three hundred sixty one "me" or points of intersection are formed by the lines. One player has 181 black stones or chips and the other has 180 white stones or chips. The total number of stones ("ishi") thus equals the number of me. The weaker player always uses the black stones and is awarded the first move. The player with the black stones starts by putting one on an intersection (me). Then the player with the white stones places one on a me. The game continues until one player gets five of his or her color in a row, or until all the stones are used up.

Use the sheet in this unit to play "Go" with a friend. You can use chips, blocks, squares of paper, or colored pens (marking x's) instead of playing with black and white stones.





MORE GAMES

Pachinko

This is a game similar to the American pinball only the machine is vertical instead of horizontal. The name "pachinko" comes from the way a pinball sounds in any language: "pa-chin-ko". The game is played in a neon-lit parlor with contemporary music and free tea is served.

"Jan-ken-pon!"

A familiar game to most American children, "Jan-ken-pon!" has been popular in Japan since the Seventeenth Century. It is played by everyone, adults and children alike. One player rhythmically says "jan-ken-pon!" On the word "pon" the players shoot out one hand with fist closed, hand open flat, or with middle and index fingers pointing out. Closed fist means stone, open hand is paper and fingers extended indicates scissors. Scissors wins over paper, paper over stone and stone over scissors. Two out of three, or three out of five wins decide the game.

IKEBANA

Flower arranging is an expression of the Japanese belief in the importance of harmony between the natural world and man's spiritual world.

A Japanese home always has a flower arrangement; housewives shop daily for flowers, and many go once a week to flower arrangement classes.

It is a very old art, with a history of its own. It began many centuries ago as tall, stiff arrangements for the Buddhist temples, and even earlier in Shinto altars.

Today's favorite style is the Moribana that is made in flat, shallow containers and can be placed in any room.

Three kinds of materials used represent the present, the future and the past.

Present:	Full flowers
Future:	Buds, still to open
Past:	Dried materials, pods

Materials are more important than colors, because the main interest of the Japanese is in the lines and the shapes. Americans emphasize color and blossoms. Japanese seldom use full flowers, and use them sparingly; the full flower soon droops and dies; the bud may be watched for many days as it opens.

The 3 main lines are: Shin, or Heaven, and this stem is the central line. Next to it, as if growing a little sideways and in front, is Man; the shortest one is Earth.

The lines are very important. They can be vigorous and curved upward, to represent spring; or spreading out more fully, to symbolize summer; or sparse--autumn-- or even barren and a little drooping, for dreary winter.

Color can be a focal point, but never more than two colors should be used. The container should not detract; neutral, earth colors--grey, tan, black-- are preferred. Vases painted with shiny finish and lots of colorful flowers are not for Japanese arrangements. Bronze and copper are sometimes used. You can use various shapes for your 3-line arrangement: upright, slanting, cascade, water-reflecting, contrasting. In the slanting style, one line reaches out across the bowl, and water-reflecting style is very much like it. In the cascade, one line cascades over the side of the bowl. The contrasting arrangement has lines suggesting movement both to right and to left, and the balance of the two is very important to make it look airy and graceful.

All styles, at each outside point, form a triangle. There are other styles and other schools, but the basic ideas are the same.

There are also mathematical proportions and angles that must be observed:

Heaven: over twice the width plus the depth of container.
Man: one-half length of Heaven stem.
Earth: one-third length of Heaven stem.

These serve for Upright, Contrasting, Slanting and Water-Reflecting.

The needle point holders should be covered with moss, little stones, or other attractive natural material.

Flower Symbolism

Azalea: symbol of family love; as children, the blossoms grow close to the parent stem

Bamboo: strength and endurance

Cherry Blossoms: loyalty; like the Samurai warrior who may end long preparation in a few short days of glory

Chrysanthemum: strength, dignity; once symbolized the emperor

Camellia: against soft branches, is a girl in her bright kimono

Evergreens: unchanging rhythm of natural life; pine used with bamboo for good luck at New Year's; pine with the rose suggests the bold man and the fragile, dainty woman. The variety of pine that has two needles is used at weddings to symbolize long life together.

Iris: power, virility

Lily: purity

Lotus: immortality; used for funeral arrangements; an important symbol in the Buddhist religion regarding Heaven and afterlife.

Narcissus: hope, courage

Peach: symbol of gentleness, woman who gives life

Plum Blossoms: good fortune

Peony: happiness

Willow Branches: perseverance

Vines: climbing vines, such as morning glories, sweet peas, etc., represent affection

Stones used in flower arrangements (should be uniform, not over ½" across)

green: spring, new growth
white: summer, cooling the heat
red: fall
black: winter

Long-lived flowers are most admired; poisonous plants are never used.

According to an old legend, flowers have souls. It is as useless to judge the beauty of a flower over another as it is to judge people, for no man can judge another's soul.

IKEBANA ACTIVITY SHEET
(Flower Arranging)

In Japan, both boys and girls may study flower arranging. Although, as with cooking in the United States, most flower arranging is done by women, the great masters of Ikebana were men, as are many great chefs.

1. Arrangements can be made individually or in teams. If containers and materials are not sufficient for individuals, you may divide:

   Team: one member (or more) searches for central or "Heaven" element

   one member searches for Man element

   one member searches for Earth element

   All may then arrange their respective element, or have a fourth team member arrange it.

   one other member may look for the cover material (stones, moss, shells)

This may be adapted, using a few as two--one to gather, one do do the arrangements, or any other suitable division.

Alternative team:

boys gather materials and, after arrangement is made, verify the proper lengths, angles

boys also prepare materials (see below) to retain freshness

girls make actual arrangement and, if desired, a vote may be taken on the best result

2. Materials needed: Containers. There are several shapes of bowls suitable for this work, but the easiest are the flat circles not over 2" deep; oblongs of this depth are also very good. Students may bring containers from home, or make them. An aluminum cake mold (layer) spray-painted black or dull white is very satisfactory; if you have some way of smoothing sharp metal edges, cut-down restaurant-size tin cans can also serve (painted or covered). For the teacher who wishes to collect a small supply, rummage sales often have objects that, with a little spray paint, serve very well.

Standard shapes are illustrated on next page. If ceramics are offered at your school, you may want to see what that instructor might be willing to help you with.

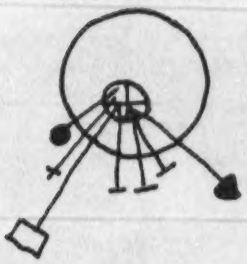
Needlepoint holders: There is no substitute for these; the round ones seem easier for beginners to balance than the oval shapes, and easier to cover than rectangles and squares.

3. Procedure: Below are some basic diagrams for placement. Before materials are used, they should be (1) cut to proper length, as stated in class discussion and (2) cut or treated in such a way as to retain freshness. Suggested methods: cut stems on a slant while holding underwater (Japanese name for this technique: mizukiri); it avoids exposing cut stems to air at any time, for exposure reduces plant's ability to absorb water. Or, revive chemically by diluting a little hydrochloric acid in water or by rubbing a pinch of salt into end of stems. (3) Make a curve at "root" of stem by slowly bending a small "foot" in it; done quickly, the stem breaks and proportions must be re-measured. (4) Be sure students are working with arrangement at eye level or slightly above; avoid looking down on arrangement.

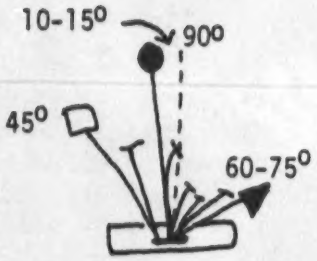
CONTAINERS

Holder Divisions
Plan

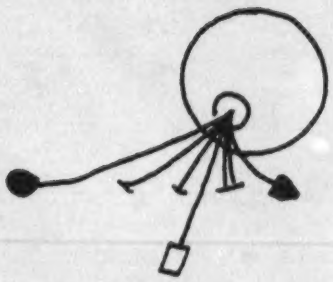
TOP VIEW



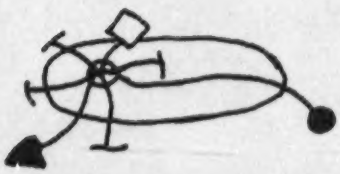
● Primary-Heaven
□ Man
▲ Earth
T Fillers

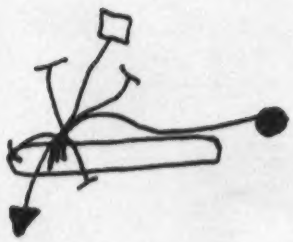


Upright



Balance or
Contrast





Water-
Reflecting

TRAY LANDSCAPES

A less publicized art from Japan is that of making miniature landscapes on trays. There are two styles: saikei uses live materials and bonkei uses more sculptured materials, including miniature ceramic figures.

As an activity, tray landscapes lend themselves to individual or group projects; they can be original scenes, or copies of Japanese paintings or suggested scenes from pictures. You can also give students a list of components (see below) and let them choose which elements they want to include in their scene--it will help get them started.

The list below can also be used for your "nature walk" whether you are collecting items for a tray landscape and/or flower arranging.

kazan	volcano	kawa	river	Rippa!	Is magnificent
ki	tree	umi	sea, ocean	Chisai	Is small
dotori	bird	ike	pond	Okii	Is large
yama	mountain	hayshi	forest	Sampo suru	to take a walk
misuumi	lake	hashi	bridge		
nizi	rainbow	taki	waterfall	Samui	It's (I'm) cold
sakura	cherry tree	oka	hill		
too	pagoda	noka	farmhouse	Atsui	It's (I'm) hot
tera	temple	hana	flower		
mushi	bug, worm	ishi	stone		
ha	leaves, foliage	chi	earth	(Structural drill if you wish to practice some of these words outdoors or with Japanese landscapes:)	
kaigan	seashore	kaigara	seashell		
shima	island	kaze	wind		

(Remember, the above may be used as singulars or plurals.)

.... ga arimasu? Are/is there any ....?

Hai, ... ga arimasu. (Yes,...)
Iie, ... wa arimasen. (No,...)

What you need for tree landscapes:

*tray(s) Cookie sheets, baking pans, plastic-covered serving trays will all do; to be "authentic" the tray should have a width/length proportion of 1 to 3.

*rocks Choose for interesting shapes to represent mountains, hills, islands, terraces, hillsides.

*loam Best base is a sandy loam; for greater adhesiveness, add some peat.

*sand — White and blue sand (for beaches and water and paths and ponds).

*clay — To build small figures or shape non-rock mountains, clay may be used; also inexpensive and easy to mold is powdered asbestos (plumbing and heating supply item) moistened until pliable dough. To overcome the drab gray color, use household dye. Or use paper mache (daintily!).

*tempura — To paint small figures if desired, to add highlights to mountains, hills and islands (use yellow, green, brown).

*trees — You probably won't have bonsai trees, nor readily available artificial trees; for this project, small-leaf, well-shaped twigs can do nicely.

*pebbles — Small pebbles, such as those sold for aquaria. Note: aquarium shops also may have small bridge and pagoda figures of ceramic if desired.

*soil/moss — For extra quality, dry soil (rich, brown soil) and your moss, then force each through a wire mesh and store in separate bottles. Sprinkled on the tray scene, the moss makes a good grassy area; dirt refines base and serves to make paths.

BONSAI — Another expression of artful nature is the cultivation of the bonsai or miniature living trees. In addition to a book on the subject, students might enjoy a demonstration and lecture by a local nurseryman if there is one in your area knowledgeable about this.

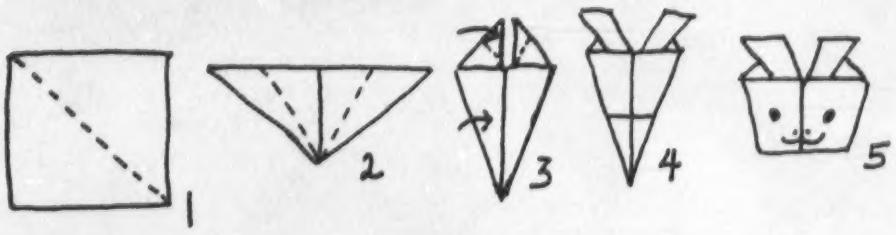
ORIGAMI

The art of paper-folding

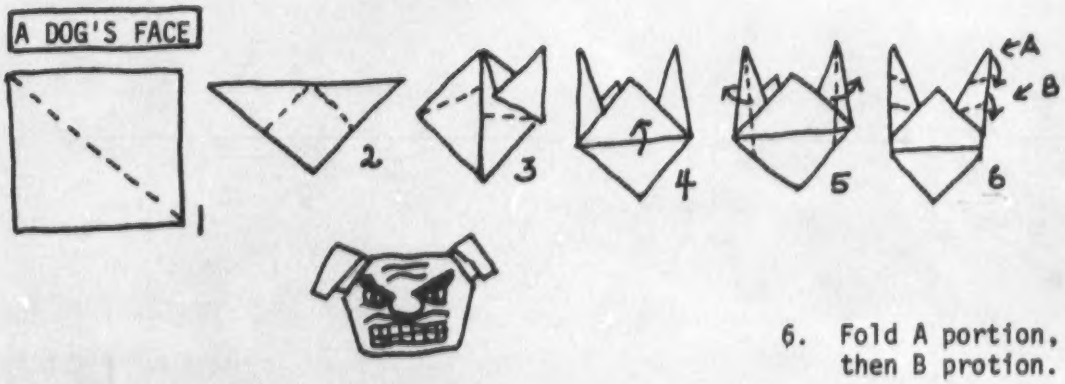
A very inexpensive activity is origami, another expression of artful nature from Japan. Experts in this art create complex paper sculpture to represent such forms as birds and flowers. Import stores sell packages of colored origami paper for about $1.00; one package contains enough papers to make about 40 animals. This package usually contains instructions on the back for 2 or 3 shapes.

If the paper is not available to you, any brightly colored lighweight paper will do; typing paper-weight is appropriate, but construction paper is too heavy, tissue paper is too thin. Paper is cut into perfect squares measuring one of three sizes (the various sizes being appropriate for various animal shapes): 11.5 cm squared
14.5 cm squared
17.5 cm squared

A LION'S FACE

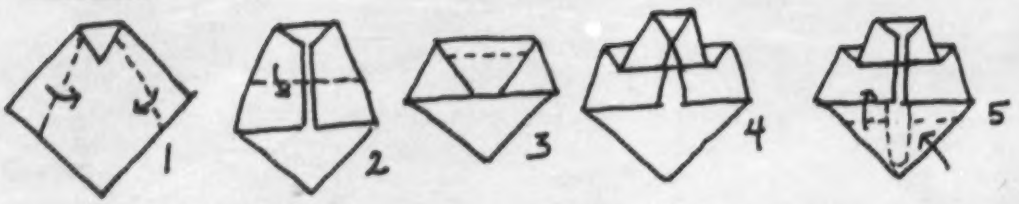


A DOG'S FACE



6. Fold A portion, then B protion.

A TIGER



1. Fold in the ends.

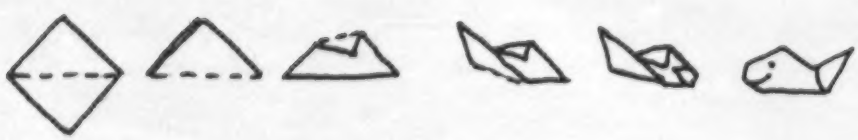
5. Cut out following dotted line in center.

6. Fold sides in and take out center like this.

7. Fold at center lines.

8. Cut out per dotted line.

A FISH



3. Fold in slant.

4. Fold up front bottom point at left.

5. Fold back bottom point at left.

6. Turn over and draw eye and mouth.

A CAT

JAPANESE COOKING

Gochisoo! Oishii! Umai! (all="delicious!") Kanpai! Cheers!

Japanese food, according to expert cooks, is best served in a whole Japanese dinner; it doesn't blend well with Western foods. Fresh foods are used since frozen foods are not usually available, and fish and chicken are much more common than the luxury of beef in a country with very little room for the extravagance of pastureland. The basic foods are soybeans and rice. Bean soup recipes are especially important; bean soup is a standard dish that may be taken at any meal. Fish is a staple in the Japanese diet. It is estimated that each person eats an average of 55 pounds of fish a year.

Japanese breakfast (choshoku) may be served until 9 a.m., and in Tokyo a traveller can order items like eggs (not used as a "dish" in Japanese cooking.) However, if you are staying at a ryokan and ask for breakfast, you may expect a little rice, seaweed, raw fish and tea. Lunch (chushoku) is eaten between noon and 2 p.m.; dinner (yushoku) is anytime from 6-9 p.m. In a normal meal, both soup and rice are considered accompaniments. There is no salad as such, but pickled vegetables may be served on the side, and dessert is a Western custom.

There are, besides restaurants, a variety of specialty places to eat that serve, respectively, sushi, tempura, sukiyaki. In addition, there are coffee bars with snacks and music, and sake bars that serve appetizers also. Today you can also find an open-all-night place called sunakkubaa; pronounce it and you will discover that it is the Japanese adoption of "snack bar."

The Japanese, when they borrowed the Chinese writing system in the 5th century, also borrowed the Chopsticks (hashi). Movements for eating are scooping, spearing, and breaking apart larger chunks. If students would like to experiment with the inexpensive wooden chopsticks (break gently apart before trying to use!), they need to know that one stick is held stationary between the third and fourth fingers; the other is moved by the thumb and index finger, tracing a course along the inside tips of the other fingers (keep that middle/3rd finger out of the way!). For hard-to-manage items, it is quite all right to hold your food bowl up not too far from your mouth. Students may also like to know that it is perfectly proper, and even polite, to make smacking and slurping noises so that the hostess knows how much the meal is being enjoyed.

In preparing food, as in French cooking, the Japanese also take care with how the prepared dish looks. It is important whether something is sliced, grated, shredded, chopped; a recipe calling for grated horseradish is just not the same with minced horseradish. The Japanese like to follow seasons with their food, both in what they prepare and in how they decorate the food: in spring, a carrot decoration will be a flower, but in autumn it should be a leaf. Light bamboo utensils

and dishes are used during summer; heavy wood is saved for winter meals. Japanese use three basic methods to cook: boil, braise, steam. Lately they have imported the Western technique of frying, but, as with everything else, they import an idea and then modify it to suit themselves. If you haven't tried a meal at a Japanese steak house, with the chef twirling his utensils in samurai fashion, you have missed a treat.

Reproducing authentic Japanese cooking can be a problem, especially the elegant cooking or kaiseki ryori; even much of the basic Japanese cooking depends on hard-to-obtain items such as special mushrooms, kelp, gelatinous beans, and tofu (bean curd). Some of these are available at import stores.

The right colored dish is chosen to bring out the color and texture of the food it is to hold. Dishes are calculated to "set off" each other, not to match. Matching of colors is considered dull. This concern for appearance as well as taste is reflected in the fact that many restauranteurs commission porcelain artists to design serving dishes especially for their restaurant. These are often displayed in the restaurant windows as if to say "if our taste in serving is this good, think how good our food must be".

SASHIMI

1 large icicle radish ("daikon") or substitute horseradish
small peeled carrot
1 pound fresh fish: tuna, white seabass, halibut, etc.
Seasoning sauce (see below)

Shred radish and about half of carrot and mix; place in ice water.
Rinse fish with cool water and pat dry with paper towels. Cut away any dark portions, then cut bite-size slices of remaining flesh as follows: cut lengthwise strips about 1 " wide each, as many as size of fish indicates. Then place a strip on a cutting board and, cutting across the grain with a sharp knife, cut very thin strips not more than ¼ " thick.

Drain radish-carrot mixture and arrange on chilled serving plate. Transfer fish slices by spatula to the plate, one row at a time, and arrange over vegetable mixture with uneven number of slices in each row, according to Japanese custom.

To eat, one dips a slice into seasoning sauce and eats.

Seasoning sauce: 2 tbsp. prepared horseradish
1 tsp. powdered ginger
½ c. soy sauce

TERIYAKI SKEWERS

(Semi-authentic but easy to obtain ingredients and easy to prepare.)

Clean button mushrooms, boil for about 1 minute, and let them marinate in a mixture of 1 cup soy sauce
a generous tablespoon horseradish

Marinate beef cubes and pineapple cubes in a mixture of:

soy sauce + water*
4 tsp. ginger
1 clove garlic, minced

* Half and half, one cup of each. For more, adjust other ingredient amounts accordingly.

Overnight marination is preferable; or 6-8 hours unrefrigerated.

Thread on skewers and broil quickly, turning once.
May be served with fresh mandarin orange segments if desired, or other small, sweet orange resembling the winter orange in Japan that is a favorite treat to consume during a social evening with good friends.

Tempura ni sura! Make mine tempura! Meat, chicken or shrimp, or even fresh mushrooms, fried in tempura batter is a favorite with Westerners; tempura batter mix comes in boxes and is usually sold at import stores. It does require deep-fat frying.

JAPANESE MUSIC

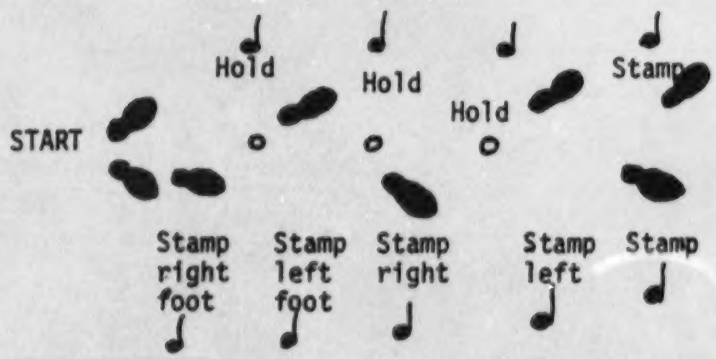
Instruments:

Kokyu: a slender instrument played with a bow
Koto: a 13-stringed instrument with several small bridges
Samisen: a 3-stringed instrument resembling a slender, squared-off banjo
Oteki: a transverse flute
Hichiriki: a double-reed pipe
Sho: mouth organs of carefully selected bamboo (see below)
O-daiko: barrel drum
Shime daiko: a set of braced drums
Kyoshi-gi: clappers, used for kabuki theater, from carefully chosen wood (see below)
Shakuhachi: a vertical bamboo flute
Also gongs, cymbals

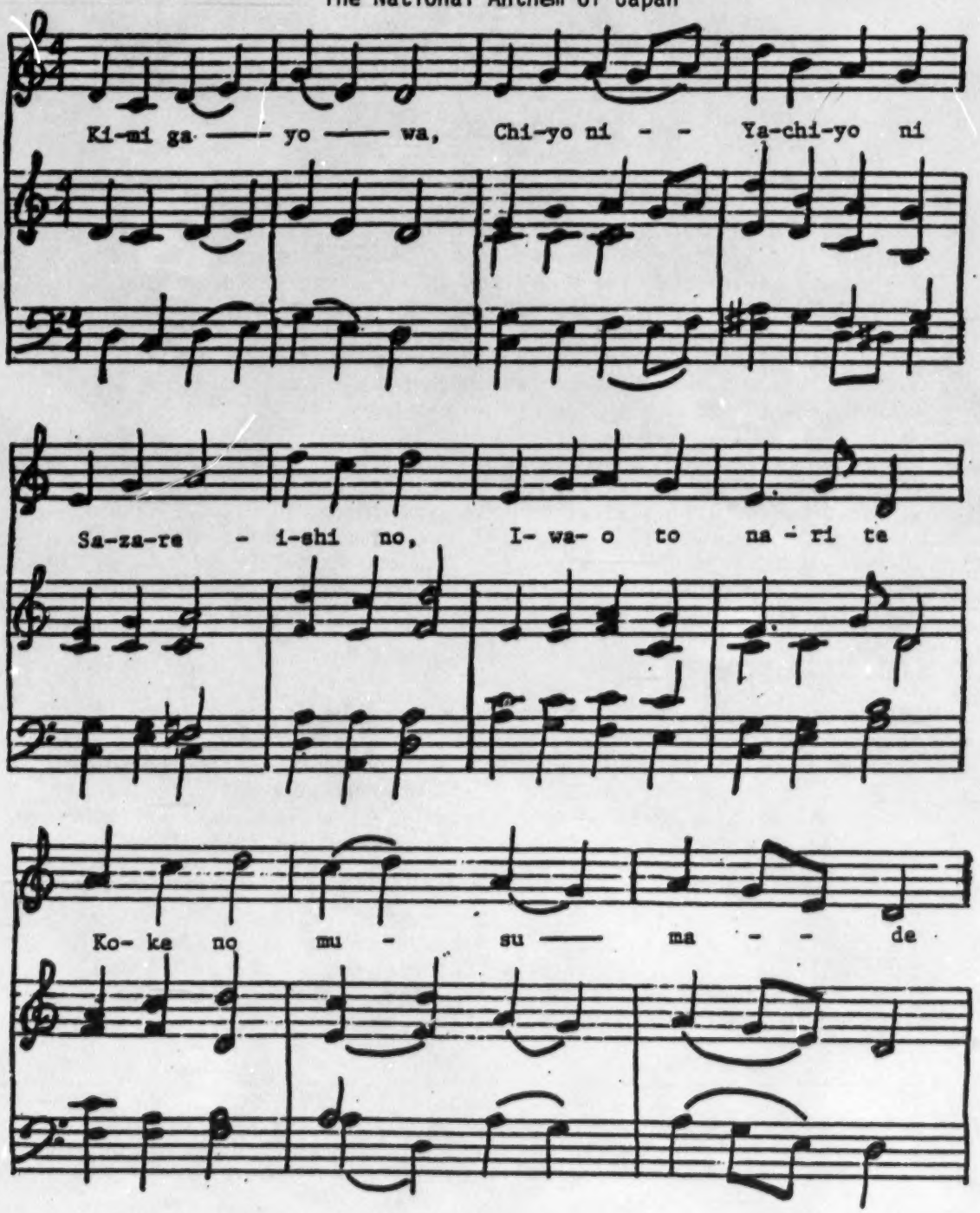
Great attention is paid to the quality of bamboo or wood chosen. For the sho, the bamboo is to have been grown over a farmhouse cooking area as part of its roof for 50-200 years in order to be properly seasoned by the heat and the oils from the cooking.

Japanese music schools strive to continue the traditions rather than seek innovations; the excellent student is the one who most closely can imitate the masters who teach him. Schools are also based primarily on family lines.

Japanese music uses pentatonic tonal systems and has a horizontal shape rather than the Western vertical (chord) shape. Great attention is paid to the single tone--its different timbres, loudness, vibration. Nor do the Japanese groups strive for a "sound" as a group; instead, each single instrument is to be heard separately within the group and often sounds very strange to the Western ear. Drums come in strongly on upbeat rather than on downbeat. In gagaku (Japanese ceremonial or court music) there is a basic beat of 4 but the beats within these are very flexible; the Noh theater has an 8-beat framework, often emphasized by rigid patterns of stamping and silence.



KIMIGAYO

The National Anthem of Japan

Ten thousand years of happy reign be thine:
Rule on, my lord, till what are pebbles now
By ages united to mighty rocks shall grow
Whose venerable sides the moss doth line.

THE KAMISHIBAYA MAN

Combining music, language and art.

When the kamishibaya man is coming in Japan, he is announced by wooden clappers and a drum. He arrives on his bicycle and stops in a shady spot, perhaps under a tree where the children can gather around him and sit on the grass. He then props up a frame on which he will set a series of pictures about the story he will tell. As he tells the story, he reveals a picture that illustrates what he is telling. When he is done, the children (who have paid a small coin for the entertainment) watch him ride off on his bicycle.

Students can recreate a kamishibaya man: one will tell the story, others will do the illustrations, another will announce his arrival with a drum (and, if available, some kind of wooden clapper). The story could be original, but should have some authentic ring to it; perhaps students could first hear a Japanese folk tale or two, or see the films of Japanese folk tales (see resource list). Or, students could use one of the stories in a book or on film.

Combining poetry and music.

Let students choose one of the stories from the folktale films (or from a story book of Japanese folktales). Divide students into committees. One committee will be the cast, another will do the scenery in good, stylized fashion, another will compose the music (on pentatonic scales) to play along with the tale. There can be a narrator and there can be a script--or it can be pantommined, using stylized gestures, of course.

A good resource for this section is the Macmillan Series: The Spectrum of Music (Level 4). This book is on the state adopted list for music education. It contains "Sakura", one of the best known popular/folk tunes. A Japanese fairy tale, "Momotaro" can also be adopted from this text for use in this unit.

Combining poetry and music.

Although the 17-syllable haiku has probably already been tried by students in earlier language classes, let them compose one and set it to music using one of the following pentatonic scales:

D E F# A B
E F# G B C
F G_b A C D_6
D E G A C
E F# A B C#

Pentatonic Scale: 5-tone scale when you arrange the pitches from lowest to highest there will be 5 different notes.

Combining Dance and Physical Education

The martial arts in Japan combine the stylized concept of art form with combat; samurai skills are sometimes called the "Art of Death" and include judo, karate, kendo (Japanese fencing) and kyudo (Japanese archery). Swimming was also a samurai self-defense skill and today Japanese swimmers may use both the old strokes and the familiar Western strokes. They have also adapted many other Western sports--alpine climbing, baseball, tennis, gymnastics, volleyball among others. They have a new postwar ceremony, the Annual Sports Festival, begun in 1946 for which the Emperor's Cup and the Empress'Cup is awarded to the winners among some 16,000 annual competitors.

For this activity you need an expert demonstrating the moves; many towns have commercial teachers and many YMCAs offer classes with qualified instructors who may be willing to come and teach some simple techniques. (NOTE: Kung Fu is Chinese karate--only Westerners lump Japanese and Chinese together; they themselves tend to view each other with a certain distaste.)

The Tea Ceremony

The tea ceremony dates back to the mid-15th century when a priest, Murata Shuko, devised rules for tea drinking in order that it would be more pleasurable for him. One of the requirements was that the ceremony was to be held in a small bare room only four and a half "mats" in area (about 81 square feet). In addition, it was required that the mind of the participant should be calm and clear.

The tea ceremony is considered an art and as an art must cultivate the four basic Japanese virtues: harmony, respect, purity and tranquility.

Harmony: The tea master carefully selects the guests who will participate for they must get along well together. Harmony also refers to the sounds of the tea ceremony: the simmering hot water, the sound of the wind in the garden outside.

Respect: All are equal in the tea room. There is respect for each other and for the master of the tea ceremony as well as for the beauty of the ikebana (the flower arrangement), and for the serere mood of the room.

Purity: There is no competition between the guests in the tea ceremony, either in their attitudes or in their conversation. All are at one with nature.

Tranquility: The tea ceremony aims at removing all barriers that stand between a "meeting of the minds."

Usually there are five guests present at the tea ceremony.

1. The guests wash their hands and rinse their mouths.
2. A metal gong is struck several times in succession by the host to signal the guests to enter.
3. The guests enter the room which is bare except for the flower arrangement and a simple ornament in the tokonoma. Guests are seated around the table on tatami mats.
4. On the low table are placed the tea caddy, a china water jug for waste water, a long handled dipper. The iron kettle holds the water which simmers on top of a charcoal fired stove.
5. A cake plate is placed in front of the principal guest (because of the bitter taste of the tea, small sweet cakes are served to each guest before the tea bowl is passed).

6. The host wipes the tea caddy with a silk cloth. Then he washes the tea whisk (a bamboo implement which resembles a shaving brush and is used to whisk the tea to a frothy state).

7. He empties the waste water into the china jug and wipes the bowl dry with a linen cloth.

8. Then the host picks up the tea caddy and begins preparing the tea. With a chashaku, or long-handled teaspoon, he places the required amount of tea into the tea bowl. Then he takes a dipper of hot water from the kettle and pours about one-third of it into the bowl and the rest back into the kettle. Then he whisks the tea with the chasen.

9. The host places the bowl before the most honored guest.

10. With a deep bow to the other guests, the first served holds the bowl in the palm of his left hand, and keeping it steady with his right, takes a sip. He then compliments the host on the flavor of the tea and sips at least twice more before passing the bowl on to the next guest.

11. As each guest finishes sipping, he carefully wipes the rim where his mouth has touched with a piece of paper called kaishi.

12. Conversation following the drinking ceremony is light and complimentary.

13. On the following day, all guests are expected to convey their thanks once more to the host.

Activity:

You may wish to adapt this ceremony for your classroom with you, the teacher, serving as the tea master. Obviously, you will not have the authentic implements on hand, but what is important is that the elements of gratitude and appreciation and the four Japanese virtues are expressed.

HAIKU

Japanese poets write a special kind of poetry called haiku. Haiku are about nature and have a strict verse form. Each poem has only three lines with the following number of syllables:

Line 1:	five syllables
Line 2:	seven syllables
Line 3:	five syllables

Nature means a great deal to the Japanese, for they live in a small area. They have a great respect for the trees, flowers, seasons, animals and environment.

Activity:

Have students discuss the meanings conveyed by the following Haiku (selected from: One Hundred Famous Haiku. Japan Publications, Inc. Translated into English by Daniel C. Buchanan).

Notice the number of syllables in each line:

Akebono ya!
Mugi no hazue no
Haru no shimo
---Onitsura

A new day has dawned!
On the tips of barley plants
The frost of springtime.

Chi ni orite
Tako ni tamishii
Nakari keri.
---Kubonta

Since settling to earth
the high spirit of that kite
Has gone completely.

(Men who soar in success have plenty of spirit, but often lose it if forced to come to earth and do the humdrum things of life)

Michi nobe no
Mukuge wa uma ni
Kuware keri.
---Basho

By the roadside grew
A rose of Sharon. My horse
Has just eaten it.

(The poem emphasizes the shortness of life, no matter how beautiful).

After discussing some of the examples here (or others you may find), have students write their own haiku following the syllable rules mentioned and draw a picture to illustrate.

GESTURES (Psychomotor)
and
EMOTION (Affective)

Gesture is not used very much by Japanese when they are speaking to one another. In the TV segment where the two men call each other "bakaydro", Mr. Yoda felt very uncomfortable with even this play-acting display. Usually in Japan, when two people who dislike one another, or even hate one another, happen to meet, they simply ignore each other's presence. Display of emotion is considered very rude, especially the display of negative emotions. However, bows are part of sports, social encounters, the tea ceremony, dance.

The gestures that the Japanese do appreciate are the stylized, symbolic ones used in traditional Japanese dance, kabuki theater, Noh theater, and the now less popular bunraki puppet theater. See Resources Sheet for sources of information on forms of Japanese theater. At the high, dramatic point of the Noh theater, the actor will freeze in a statuesque pose and cross his eyes at the audience. (Would this impress an American?) For further information, see THE JAPANESE DANCE by Eiryo Ashihara (see Resource Sheet). You can demonstrate some of the gestures with an oblong scarf; then let students try them.

1. Writing a letter on scroll paper: While sitting, drape one end of scarf over lap, hold the other up and away from you with left hand.

2. Making up before a mirror: laying one end of scarf under your chin, hold the other over your left hand and away from you, but in front as a mirror.

3. A stream: hold one end of scarf in right hand and drag scarf behind you, looking back at it.

4. Man ready for activity: roll scarf lengthwise very tight, then wrap it around your head and fasten it in front (slightly to the right) in a jaunty knot that stands up.

5. Man dressed to Travel: fold scarf crosswise in sixths or eighths and lay this folded scarf over head.

6. Robber or furtive person: place scarf over head and roll ends tightly and fasten with no conspicuous knot so that it is across the face just under your nose.

Japanese boys, after they are three or four years old, may not display their temper except to their mother, who accepts the abuse passively. Otherwise, the child is controlled through hostile laughter. Being made subject to public ridicule is most distasteful to the Japanese and it is a principal means of social control.

Do we use laughter to "control" people? Under what circumstances do we laugh at someone? Laugh with someone? Does the person being laughed at know the difference between being laughed with and laughed at? How? What was the last time someone laughed at you that made you feel unhappy? How did you feel about it--unhappy? humiliated? angry? ready to get back at the people? or ready to conform so it would not happen again (as in Japanese values)? When someone does something that several people standing around do not approve of, for example, someone breaks into a line waiting to buy tickets, or someone kicks a dog, how do we express disapproval? Do we laugh like the Japanese would?

In order to avoid dissension and disagreement, it is a common practice in Japanese business firms that leadership positions are offered to the oldest man, whether or not more capable than some of the younger men. Is this true in American business? (Students might ask their parents or other adults about the situation where they work.) What do students think of this system? Can you find applications at school?

Part of this whole attitude against display of emotion in public is a common Japanese attitude that it is better not to stand out in a crowd. Self-effacement can be seen in the language where a whole series of verbs and other words are used to indicate respect to others; in English these are often translated by using the word "honorable". When someone is at fault in Japan, the other person is quick to relieve blame from the offender, to share the responsibility for what happened rather than make the person to blame feel guilty. Think of situations at school where someone is to blame for something (e.g., knocking someone down in the hall, breaking something, causing the other team to score--let students identify situations). What is the reaction of other students? If a guest spills something at a party, what is the reaction of the other guests? The hostess/host? At the scene of a minor car accident?

Being superior and letting other people know it is not considered wise, if we can believe the Japanese proverbs. Here are some of them:

Sawaranu kami ni tatarinashi.	Leave God alone and He will bring no curse on you.

Kijimo nakazuba utaremai.	The pheasant would not be shot except for its noise.
Other similar proverbs:	The nail sticking up is the one that gets hammered down.
	A capable hawk hides its talons.

Do Americans also believe in self-effacement? We say we believe in individual effort and achievement. How do students feel towards someone who gets better grades? Plays a better game of football? Baseball? Would they like to watch a football superstar? Play on a team with him once? Play on his team all the time? Would the "most popular girl/boy" in school be your first choice for best friend? How do they feel about someone who has much more money than they do?

MONEY AND HARD WORK

There was a time when, because of the Japanese values of not showing aggression and effacing one's own worth, that Americans thought that Japanese were humble people with feelings of inferiority. The military marching of Japan in World War II came as quite a surprise. The Japanese are as ambitious as americans, as fond of money, as interested in working hard to make it, as pleased to enjoy it, and, like Americans, a little cynical about what money can do. But American "typical" attitudes are also changing. How do your students feel about:

a) hard work can overcome anything:

Koketsu ni irazumba, koji o eza.
If you do not enter a tiger's den, you will catch no cub.
Kasegu ni oitsuku bimbo mashi.
There is no poverty that can overtake diligence.
Kannan nanji o tama ni shi.
Adversity makes a jewel of you.

b) money is power

Kane areba baka mo danna.
With money even a fool can be master.
Jigoku no sata mo kane shidai.
Even in hell, trials depend on money.
Hinsureba donsuru.
Poverty dulls the wits.

The Japanese see a difference in their interest in money: in the West, they say, money is used for displaying what one has acquired. In the East, it is wanted for a different kind of ostentation: generosity, being able to give away. (Note: the film MIRACLE IN ASIA, states that on the contrary, external possessions are becoming more and more important today in Japan.)

What do students want money for? (Ask them what they would do first if they had $10,000, then use this as basis for discussion.)

Are rich Americans generous? Is generosity sometimes a way to show off? Do people who receive presents from a rich man feel grateful? Resentful? Should teenagers be given the chance to earn money or given an allowance? How do you feel about someone who always wants to pay? Who never pays? Why do rich Americans often try to avoid paying income tax? How would a Japanese explain it?